

Identity Crisis and Hybridity: A Critique on Wajahat Ali's The Domestic Crusaders

Saddam ul Islam,

Lecturer, Department of English & Applied Linguistics, University of Lakki Marwat, Pakistan

sadda mulislam999@gmail.com

Marina Khan,

Lecturer, Department of English, Abdul Wali Khan University Mardan, Pakistan

marinakhan@awkum.edu.pk

Mohammad Muazzam Sharif,

Lecturer, Department of English, Abdul Wali Khan University Mardan, Pakistan

sharifmuazzam@gmail.com

Sana Riaz,

Demonstrator in English, Department of English, Abdul Wali Khan University Mardan, Pakistan

sanariazawkum@yahoo.com

Kashif Ahmad,

Lecturer, Department of English, Abdul Wali Khan University Mardan, Pakistan

kashif@awkum.edu.pk (Corresponding Author)

Abstract

The Domestic Crusaders by Wajahat Ali serves as the foundation for the current research project. The purpose of the present study is to determine the underlying causes of the intergenerational conflict in the drama, and in doing so, the concepts of identity crisis and hybridity are taken into consideration. Specific applications of Bhabha's cultural theory from postcolonial writers have been made. Instead of examining every aspect of this theorist's cultural theories, only a few selected theoretical concepts related to hybridity and cultural identity are examined. Similar to this, the study has focused on Muslims living in America rather than broader postcolonial countries, and it is

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further limited to the work of Pakistani author Wajahat Ali. The grandparents, parents, and younger generation make up the three generations that make up the family. The younger generation, which has half embraced Western culture and partially abandoned parental tradition, is caught between the two cultural systems, while the older generation continues to hold fast to its cultural views. They have developed a new sense of who they are by borrowing characteristics from both their parental culture and Western civilization. As a result, they encourage a hybrid identity that combines the two cultural identities and is at odds with the former, creating a struggle.

Keywords: Identity Crisis, Intergenerational Conflict, Hybridity, Generations

Introduction

Through textual and thematic analysis, the play's numerous characters and their exchanges are examined for any extra context. The play is stuffed with instances that let the researchers assess and evaluate the causes of intergenerational conflict. The play tells the funny and touching tale of a six-person family and gives insight into their struggles with generational strife. In the current study, it expresses the sentiments of hybrid individuals like Khulsum, Fatima, Ghafoor, and Salahuddin. Their daily lives may be similar to those of hybrids in Pakistan now.

The paradigm of the study is one of evaluation, description, and qualitative analysis. The paradigm will serve as the overarching aim of the material up for examination in this study, which will be descriptive and interpretive in nature. The researcher's focus will be on synthesis and classification rather than invention. The only paradigm available to the researcher will be interpretative; research will interpret things in light of the evidence. An interpretive paradigm is used when we interpret a text in an effort to glean something fresh from what is already present. Since the researchers need interpretation in accordance with the nature of their data, the only paradigm available to him or her will be interpretative in nature. When trying to learn anything new from a work of literature that already exists in our knowledge base, we frequently use the interpretative paradigm.

In order to analyse the text, the researcher uses the close reading method, which requires the researcher to pay close attention to, study, and perceive the text. It also needed the use of discretion. The intergenerational tension that occurred in the novel between characters from three different generations is explained in this section. The researchers considered people's words and deeds in addition to their dispute, in addition to the social and cultural contexts in which they were raised and lived. Essentially, it is a social research project with a foundation in Humanities.

Selected Literary Text

The Domestic Crusader by Wajaht Ali has been studied and analysed severely by the researchers. The chosen literature is also examined in light of the postcolonial author Homi K. Bhabha's cultural

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theory. Issues of intergenerational conflict, hybrid identity, and cultural identity are all topics that the playwright addresses.

In the drama *The Domestic Crusaders*, six immigrants from one family gather to celebrate Ghafur's 21st birthday. Ghafur is the family's youngest member. These individuals are at odds with one another since they come from three separate generations, and it is crucial to emphasise how 9/11 affected all Muslims living everywhere in the world. Similar to how the lives of these six people were impacted by the 9/11 event. Hybridity has an impact on this family's lives as well. Six people from three different generations will inevitably collide in terms of ideology, way of life, sense of purpose, and perspective on the outside world. Each member of the family experiences conflicting opinions as a result of all these circumstances. Even when there are conflicts, they are still looking for a common thread, which is what holds them together.

The two-act drama was presented in 2005 at Berkeley Repertory Theatre, winner of a Tony Award. The piece is still under the direction of acclaimed choreographer and director Carla Blank, who started directing it in 2011. When the play opened on September 11, 2009, at the Nuyorican Poets Café in New York City and ran for five weeks, it broke attendance records. Thousands of people visited the given venue to observe it.

In his Nuyorican programme notes, Ali wrote, "I hope that by proactively engaging that day's history via art and dialogue, we may finally get past the anger, violence, extremism, separatism, grief, and regret, and establish a bridge of understanding and reconciliation."

The following research questions are therefore explored in this study: What role does the hybrid and cultural identities clash play in the subsequent development of intergenerational conflict in *The Domestic Crusaders*? And what factors contribute to the identity crises that immigrant families in America experience? The goals of this investigation are to identify the hybrid identity's contribution to the emergence of intergenerational conflict in the play *Domestic Crusaders* and to highlight the factors that contribute to identity crises among immigrant families in America.

Literature Review

Hybridity

In Post-Colonial critique, hybrid identity is connected to a number of other key concepts. The idea of hybridity was made popular by Bhabha, an English academic and critical thinker from India. He has made outstanding contributions to post-colonialist thought. He discusses difficult subjects including hybridity, mimicry, ambivalence, and more. Bhabha's term "in-between-ness" was created to define hybridity.

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Bhabha (1994) uses Mercer's song *Ac-Cent-Tchu-Ate* (p. 2) to explain and elaborate the notion of in-between-ness

“You got to ac-cent-tchu-ate the positive

E-lim-i-nate the negative

And latch on to the affirmative

Don't mess with Mr. In-Between”. (Bhabha, 1994, p. 1)

Furthermore, according to Mizutani (2008), Homi K. Bhabha's concept of "hybridity" is unquestionably one of the main topics in modern social research. By the latter half of the 1990s, it had joined his other ideas, such as "guileful mutual regard" and "provincial non-sense," in becoming the subject of speculative discussion, and it has been clear-cut ever since. Additionally, he said that it has had a universal impact not only on literature and social sciences, but also on other human sciences as craftsmanship analysis, the humanities, and history. Hybridity is significant to Bhabha's own theoretical development because it is connected to ideas like "Third Space" and other concepts.

Furthermore, according to Mizutani (2013), by exposing imperialism's reliance on "vernacular" and mixed social groups and personalities, the postcolonial critic is better able to disrupt imperialism's discourse and undermine its assertions of superiority, completeness, and exclusivity. At the same time, Bhabha isn't really attracted by the half-and-half gathering as a distinct social phenomenon. Additionally, he examines the verified idea as a point of engagement for provincial digressional supremacy. Giving Eurasians organisation and independence, according to Mizutani, would not only reduce the likelihood of hybridity but would also reinstate history as an unfinished, non teleological process and a similarly confusing way to consider society evolution across time.

Hybridity with regards to Modern Post-Colonial Theory

Prabhu (2007) makes an argument regarding the characteristics of "Hybridity" that rule the present era. She conducts research and makes the argument that hybridity can change society since it is the only concept that can eliminate "binary thinking." And it has the ability to reform subversion and power. She views hybridity as important as a theoretical concept, a tool in politics, and as having the capacity to adopt social reforms. She claims that modern culture embraces "heterogeneity, multiplicity, and variety" as a result of hybridity. She researches the French and English vocabulary throughout her work to shed light on the term "hybridity" in Post-Colonial studies. The words "diaspora, créolité, creolization, intercultural commitment, transculturation, métissage, or syncretism," according to Prabhu, are frequently used (Prabhu, 2007). She hopes to highlight the

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shifting governmental concerns that a particular type of hybridity might take on through this brief investigation. (p,2-14)

She chose the terms "Diaspora" and "Creolization" from the aforementioned vocabulary to characterise hybridity for analytical purposes (p. 14). (p.15). She claims that she chose these two terms because she interprets hybridity discourse's use of them to represent two opposing political philosophies. She starts by separating the two ideas, keeping in mind that the word "different" must be used (p.17). Despite the fact that she thinks these concepts are inherently linked and have a common meaning. To be more precise, it seems like the modern type of hybridity might easily work with Marxism to promote subaltern agency. However, some Marxist views run counter to the central notion of inferior subjects. She examines the relationship between globalisation, diversity, and nationality in the Post-Colonial hypothesis to bring her investigation together. She considers the social context of the hypothesis as well as the location of its many components (such as Diaspora and Creolization) (Prabhu, 2007).

Hybridity

Kapchan and Strong (1999), uses Hybridity as a meraphor present a critique on the avilable material in a journal. Authors from the social humanities, etymology, academic history, ethnomusicology, and related fields of writing explore the nature, meaning, limitations, and risks of hybridity as an analytical paradigm and social practice. The essays cover a wide range of topics, from the premodern to the cybernetic, the biological to the political, and the extremely localized to the global. Winkle (1996) explores the biological origins of hybridity and defines it as "a hybrid...the offspring of a tame sow and a wild pig" in his program "Mixed Blood Hybrid Discourses in Still-Colonial North America" (Winkle , 1996). In addition to science, Kapchan and Strong suggest that the discussion of hybridity be expanded to include civic organisations, individuals, and gatherings.

Because it "threatens to melt variety into a puddle of homogeneity," they find hybridity "bothersome" (p.240). Hybridity has also been studied and applied to other cultural phenomena. For instance, Herskovitz coined the term "Syncretism" to describe the blending of African religious traditions with Christianity in 1966 (p. 241). The authors of the article, Kapchan and Strong (p. 250), claim that it is about a "three-sided arrangement of hybridities" that will frequently coincide with public engagement. The first is concerned with interpersonal and social credibility; the second, with the common occurrence of "line crossing" (p. 250) in casual conversations; and the third, with the figures of speech used by social academics to dismantle social mixing in public activities (Kapchan and Strong, 1999).

Third Space and Hybridity

In his article *Hybridity in Third Space*, Meredith (1998) explores the ideas of hybridity and third space to offer some early speculations on what these concepts might mean and how these theories aim to change the bicultural institutions and rules of New Zealand. Meredith asserts on page 23 of her study of the term's historical roots that the term "hybridity" is an insult to persons of mixed ancestry. According to Rutherford, "All kinds of civilization are always in the process of hybridity," Meredith quotes him as stating (1990). (Rutherford, 1990, page 25 in Rutherford). In order to avoid incompatible binarism and produce designs that are "inclusionary, not excluding, and multi-faceted, not dualistic," Meredith's work contributes to a strategy for cultural interaction and advancement (Meredith, 1998, p. 30).

Vuornos (2015) investigated the idea of "Third Space" in a work of fiction. She contends that Third Space can be used to identify cultural hybridity. When outdated cultural norms are strained to their breaking point and nonhierarchical cultural divisions appear, new meanings are created. According to Vuornos, the limits of Third Space are removed and replaced with an intermediary experience (2015). (2015) (Vuornos).

Cultural Hybridity and Globalization

Kraidy (2002) studied the subject of hybridity in his thorough investigation. He repeatedly studied hybridity in the areas of social analysis, hypothesis, and investigation. He mentions that although some perceive Hybridity as a place of popular opinion-based opposition and a fight against domain, others see it as a neocolonial composition complicit with international corporate industry dressed in the avant-garde garb of social hypothesis. Hybridity has also come under scrutiny, with some arguing that the idea emphasises academics' lives rather than the communities they write about. "Communicated behaviour... influenced by sociopolitical and economic processes" is how Kraidy describes hybridity (p.45).

In his inquiry, Kraidy (2002) went closely into hybridity. He frequently researched in a few areas of social observation, hypothesis, and analysis. He pointed out that although some see Hybridity as a site of public opposition and a struggle against domain, others see it as a neocolonial composition complicit with multinational private enterprise disguised in the cutting-edge trappings of social theory. Hybridity has also come under fire, with some contending that the concept puts more of an emphasis on the lives of academics than the subjects of their writing. Kraidy defines hybridity as "communicated behaviour... shaped by sociopolitical and economic frameworks" (p.45). Locals who rebel against the mighty rule contaminate the mighty belief system and "style, personality," as shown by Bhabha's *Hybridity* (p.65) (2002) Kraidy

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Kraidy (2005) explores the growing understanding of hybridity as an apparent global condition brought on by forced and intentional migration, invasions, enslavement, wars, intermarriages, and commerce. On the other side, the hybrid structure must be used globally. As a result, Hybridity and its diverse components shouldn't be reduced to a single, static discussion, but rather serve as a starting point for a fresh look at its conditions and institutions. Mikhail Bakhtin (1981) and Homi Bhabha (1994), as mentioned by Kraidy, are credited with extending the concept of hybridity from the natural to the social sphere.

The chronic circumstances that gave rise to the term "hybridity" are examined in this book. According to Kraidy, Latin Americans and Europeans have contributed to the development of social hybridity. In order to ground theories in their socio-historical settings, his approach to the concept of hybridity is history-based. According to Kraidy, hybridity "replicates theoretical ambiguity, philosophical variants, and many levels of tolerance of a widely and routinely repeated cliché," as he puts it at the end of the book's chapter. Researchers also think that hybridity is common. It is now necessary to develop conceptual strategies to address its unsettling ambiguity. Kraidy claims that Edward Said (1994) and Roger Toumson (1998) used hybridity to calculate the value and probability of a significant assignment. The most crucial groundwork we can lay for hybridity's usefulness is "the political and economic factors that define the variety of hybridities manifest in different cultural practises" (Kraidy, 2002, p. 318).

Bhabha Impression on Indian Literature

(2017) Khobargade and Dhote conducted research on Bhabha's ideas and Indian literature. They asserted that the way the diaspora is perceived is affected by Bhabha's idea of transnational culture. Diasporic societies' space is described as "engaged" by Bhabha (p. 4). Due to the variety of places their social personality is related to, this location is referred to as an engaged space. This combat zone is described as "an in the middle of region" by Khobargade and Dhote (p. 5). According to Bhabha's "in the centre of the room" notion, links between societies and narratives should be made in a way that takes into account social debate and change. According to Bhabha, colonialist authors like Rider Haggard, Rudyard Kipling, and E. M. Forster have dread and vacuum in their personality as a result of obstruction. Post-structuralism had a significant influence on Bhabha's work. Bhabha claims that Edward Said has influenced him. Homi K. Bhabha is a widely regarded experienced veteran at studying in "social surveys and views regarding colonialism and post-expansionism," according to Khobargade and Dhote (Khobargade and Dhote, 2017, p. 7)

Hybridity in Novels/Works

Amrulloh (2014) presented a critique on mimicry and hybridity in the novel *White Teeth* by Zadie Smith. Both the individuals' complex personalities and the cultural identities they uphold are depicted by him. Amrulloh claims that English culture has impacted the book's characters. He sees hybridity as inevitable and sees his research as adding to the conversation of post-colonialism. People are said to shift from one place to another mostly for economic reasons. According to Amrulloh, the practice of migrating exposes us to many cultures and their influences. While some people reject and are resistant to the influence of foreign cultures, others embrace their new hybrid identities. He believes that it is essential to look into how hybrids create their identities.

In the novel *White Teeth*, the experiences of refugees and the challenges they encounter as migrants are explored. Due to the main characters' diverse ethnic and racial identities, the work is also characterised as being "multicultural." These individuals coexist in a London neighbourhood, regardless. The results indicate that the protagonists of the novel resemble white people since one of them, Clara, gets a set of fake teeth after losing her teeth in a bike accident. She is confident in her false teeth since she thinks they are lovely and white like those of English folks (Amrulloh, 2014).

Olsson (2010) makes a contribution to the study of hybridity in novels by analysing three major concepts of post-colonial theory in two books. The two pieces chosen are *Things Fall Apart* by Chinua Achebe and *Tracks* by Louise Erdrich. She claims that the tension that existed between the two cultures during colonialism is depicted by the two sculptures. Both tales feature colourful characters with various viewpoints on life before and after their countries' colonization. Olsson examined how each of the novel's protagonists responds to changes in their lives using a postcolonial critical method.

She feels she found similarities between *Tracks* and *Things Fall Apart* by adopting a post-colonial critical stance. The two books show how adaptable people are to changing situations, but they also depict different life experiences of characters from different nations. Olsson uses the three post-colonial ideas to address the pressures experienced during and after colonialism (Olsson, 2010).

Additionally, Turasan (2013) looked into two well-known Post-Colonialist techniques in *Almayer's Folly* by Joseph Conrad. She bases her arguments on the theoretical ideas of hybridity and othering. While Mimicry and Ambivalence are examined under the topic of Hybridity, Othering explores "who is other to whom?" Turasan argues that one cannot simply study Joseph Conrad's fiction's thematic structure because it is so muddled. Furthermore, it is challenging to define what "others" in Conrad's writings represent because the characters he creates in his books come from a diverse spectrum of backgrounds. The premise of the book, "Othering," is based on a fundamentally

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contradictory understanding of humanity and its problems, making it impossible to examine from a single point of view. As a result, the behaviour of humans in the book is complex, subtle, and hard to differentiate. Additionally, Turasan describes Conrad's beliefs as "universal" (p.25).

Hybridity, the Uncanny, and the Stranger is the title of Krige's (2009) investigation into the idea. She chose three works by authors who, in her opinion, have experienced variety in order to undertake her inquiry. *The Drift Latitudes* by Jamal Mahjoub, *Inheritance of Loss* by Kiran Desai, and *A Distant Shore* by Caryl Phillips were a few of the pieces she chose. Her study essay claims that because so many people are moving today, there are now more people from different cultures living together. She argues that because hybrid identities don't fall into any of the categories, they are lost.

They are "neither one nor the other," trapped in the middle (p. 1). Instead of celebrating hybridity as a rich cultural diversity, Krige's artwork focuses on the discomfort felt by individuals who are "in-between." According to Krige, these pieces depict the agonising struggle with identification as well as the profound loneliness and dislocation that persons who have several identities must deal with. "Racial hybridity in *The Drift Latitudes*, cultural hybridity in *Inheritance of Loss*, and mental hybridity in *A Distant Shore*" are the three sorts of hybridity that Krige studied, according to him (p. 1).

Gilbert and Lo (1997) also explored hybridity with the help of the use of "dialogic tools" to establish hybridity in performative articulation (p. 3). They focus on four female-produced monodramas. In these monodramas, she claims to search for "the performative positions of the postcolonial female body as a particularly heightened site of cultural contestation" that produces a "hybrid subjectivity" (Helen Gilbert and Jacqueline Lo, 1997, p. 4). According to some, hybridity encourages "positive contamination" and "cultural integration" (p. 15). Bhabha's theory holds that hybridity shouldn't be considered a "Third Term" that can reduce tensions between any two civilizations. Instead, Gilbert and Lo argue that the mingling of cultures within a civilization defines hybridity as an unexpected interaction.

Discussion and Analysis

The Domestic Crusaders' Hybridity

The Domestic Crusaders exhibits cultural hybridity and fragmentation in all of its settings, character attire, and language. The family area and kitchen are united in the drama's subaltern modern home. A coffee table from the Middle East is in the living room. The decoration of the environment, which combines American and oriental styles, explains to readers/audiences the hybrid style of the family

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home. Characters are clearly clothed in an American fashion while evaluating their exterior look. Fatima is dressed in pricey trousers and a stunning headscarf, while Salahuddin is dressed in upscale slacks and shirts of the Banana Republic Business variety with Vercace belts. Ghafoor represents his Islamic identity by dressing in Western clothing while simultaneously donning a black kufi (Muslim skullcap).

Salman, the father, is wearing a white Hans undershirt. When analysing the characters' attitudes, it becomes apparent that (the mother) Khulsoom in the opening scene walks over to the clock. The radio that was playing Adhaan is shut off, and a station playing Tom Jones' classic music is selected. She carried on listening to Tom Jones and singing along. This contrast in the characters' looks and attitudes shows how they are affected by American culture and strive to stay true to themselves.

This element is used by Wajahat to draw attention to the bicultural and fractured nature of the characters in Domestic Crusaders. They are seeking a definite identity of their own since they feel as though they have lost their identity. For illustration: Khulsoom asks Salu to find a nice girl so that she have grandchildren soon.

The art of making biryani and the appeal to a women who can cook well are part of eastern culture, not western culture. Although Salahuddin seems to be an American, his approach to choosing a woman who can cook has more of an eastern feel to it. Salahuddin has a hybrid nature and is looking for two options at once. In the sentences above, Ali makes it clear that even if he won't admit it, a person from the east always looks for a conventional woman in the west.

According to Bhabha's theory of multiculturalism, imitation is the result of items or ideas being doubled in a situation where one culture predominates over the other. Some people try to emulate that dominant culture as a result of this impact. The characters of Wajahat Ali are comparable to Bhabha's idea of mimicry. They mimic American society, but they don't entirely accept it; instead, they only partially adopt their own culture as well as that of their parents. They gravitate to what is familiar to them when they grow weary of trying to fit into the dominant Western society and when it rejects them.

They develop a new identity for themselves by combining elements from both their parent's culture and the second (dominant) culture. The Third Cultural Kid is a concept that describes a person who is neither fixed in the culture of their parents nor in the second culture. The third cultural child consequently combines the two cultural characteristics to which they are sporadically exposed to form a new identity. Ali's Domestic Crusaders are a good example of this. The younger generation's children all seem to have developed odd identities for themselves, but when they examine their

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inner selves, they find that they are conflicted between these two cultural identities. Contrarily, this new identity frequently conflicts with one's cultural identity, causing intergenerational conflict.

Hybrid Identity of Fatima

A hybrid identity is a persona or item that possesses two or more opposing traits. Fatima possesses a dual identity. She wears a hijab the entire performance, but her choice of expensive jeans shows how much western society has influenced her persona. Except for the way she dresses, she disagrees with the traditions of her own culture, which she acquired from her grandparents. She doesn't agree with her mother's core beliefs. When her mother asks her to bring the onions, she goes to the refrigerator to hunt for them. In a western kitchen, everything is canned and preserved, whereas in Eastern kitchens, onions are located on vegetable trays, she checked the refrigerator for onions. The issue, despite being minor, makes us think that the character is going through an identity crisis. Between their true nature and the one they have developed for themselves, they struggle. Fatima says, "This is not my house," to her mother's criticism that she didn't find the onions. Your home is here. I only visit this location on weekends.

The children of Salman and Khulsoom live separately from their parents, much like the children of Western parents. They only occasionally get to see their families. Fatima is horrified by her own family history and claims it is not hers when she hears about what her grandfather did in the past and what her forefathers endured during the 1947 partition of Pakistan and India.

Fatima, a law student and activist, defends people's legal rights, especially those of women. While she was protesting during a rally, she was detained by police. Due to her desire to learn to cook and wed a Muslim Pakistani man, she had a falling out with her mother. Fatima doesn't think that being married and cooking for her husband are the most important things in life. There are a lot more talents to develop. In addition, she gains her freedom from her mother's hatred by realising that Black Muslims are people and that hanging out with them is not odd. Fatima, unlike other eastern children, openly insults and criticises her mother, calling her stupid, when Khulsoom asks her to stop hanging out with the Blacks.

On the one hand, Fatima practises Western culture, but she never fully adapts to another nation's customs, like American society, and instead stays in a transitional stage—a hybrid stage. In the case of Wajahat's main characters from the drama *The Domestic Crusaders*, we can make use of Kraidy's 2002 description of hybridity as an amalgamation and miscegenation, which was published in

Saddam ul Islam, Marina Khan, Mohammad Muazzam Sharif, Sana Riaz, Kashif Ahmad cultural research works. It is now obvious that Fatima is the epitome of hybridity. As a result, like all other characters, she is unable to choose her own true identity, and this creates conflict between her younger generation and the older age in general.

Identity Crisis and *The Domestic Crusaders*

The play under discussion is complicated by cultural differences across the three generations. The family comprises of six individuals, each of them is battling for acceptance of their own identities and for others to recognise their point of view. Identity only becomes a problem, in Mercer's words, "when it is in crisis and something that is supposed to be fixed, coherent, and stable gets misplaced by practising unpredictability and ambiguity about it." It thus turns into a challenging problem that causes conflict. Similar to how it is for the characters in *The Domestic Crusaders*, identification has emerged as a major concern. Furthermore, it is evident in today's world that the problem of identity crisis has emerged as a major issue as a result of the rise in immigration, the growth of hybrid nations, and the adoption of laws from nations with various cultural characteristics. Bhabha calls this condition "Unhomeliness," when people are torn between two conflicting cultures and stuck in a terrible sensation of homelessness. Some post-colonial critics gave the situation the name "Double Consciousness" as a result of their disquiet. The domestic crusaders of Wajahat are experiencing an identity crisis and a dilemma in the same way.

Identity crises affect both generations, older and younger. Act 1 of the play opens with the audience or readers witnessing the mother and daughter arguing over a pointless issue (Tom Jones and the Biryani Surprise). Fatima, the mother's 24-year-old daughter, calls her "old school" and calls her "fresh off the boat" (FOB) because she listens to Tom Jones, a 1990s music composer she finds odd and out of place. According to Fatima in Act 1 Scene 1;

"Ugh, I hear old people music. Ami please—anything but Tom Jones"

Khulsoom attended a Tom Jones performance while sporting a traditional Shalwar Khameez, which is why Fatima refers to her as a FOB. for illustration. Khulsoom becomes upset when her daughter calls her "fresh off the boat" (FOB), and she answers by saying that she is proud of who she is. When the researchers examined these lines, it becomes evident that Khlusoom, who at first glance seems to represent traditional Pakistani culture, actually has interests in western society, despite her denials.

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Khulsoom reprimands her daughter Fatima for going to protests rather than going to law school and talking about feminism after receiving a reprimand from Fatima. Khulsoom claims that Fatima, who is 24 years old and still single, has no other suitors since she has no interest in mastering traditional cooking techniques to provide for her future marriage. While the younger generation does not view the issue as a problem and believes early marriage to be a common occurrence, the older generation has serious concerns about not receiving marriage offers.

The conflict between mother and daughter—or, to put it another way—between "the older generation" and "the younger generation"—occurs as a result of this way of thinking.

In the initial scene, Salahuddin, the oldest son, makes fun of his mother and daughter's continuous argument, much like Fatima did. Salahuddin is just concerned with finances and his own business, has rejected all traditions, and sees himself as a Bull among cattle. He calls their argument "the first round of the Hijabi vs. Non-Hijabi fight," making fun of and criticising them. Away from the family home, he has renounced family customs and is leading an American-style existence. He regularly engages in flirtation with Caucasian women. He once wore high-end denim and belts when dressing up. He has an interest conflict with his family, especially with his father Salman. Even his father's phone number has escaped him. When Khulsoom offers Salahuddin some lamb biryani, Salahuddin declines since it gives him gas and bad breath. This suggests that he is opposed to or uninterested in the culture that the elder generation has embraced and is expecting their offspring to follow. On the one hand, Salahuddin, who represents Western culture and is an adherent to the American Dream, rejects the traditions of his family, representing a new identity at odds with the cultural one.

In contrast, he criticises his sister Fatima for talking about feminism and her feminist goals and advises her to learn to cook and marry like all other eastern women, which fills Fatima with regret. The several generations of the family experience a generation gap as a result of these domestic disputes. Every character in the drama under discussion, *Domestic Crusaders*, has developed an individual identity, leading to a collision of ideas, philosophies, and points of view. A disagreement about level of living and way of life occurs as a result. This struggle, which is obviously an identity crisis, affects overseas Pakistanis' social, political, and economic life in addition to their homes. For illustration:

Khulsoom: Kya? Kabul? We're not those Afghanis. We're Pakistanis! Why don't you tell them, Fatima? I've lived here long enough. They should at least give respect and know who I am. At least not call me some Afghani. (Ali2010, p.16)

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This is the fundamental issue with identity problems; they are caused by the particular culture of Pakistan, but the radicals were born and raised in an entirely different culture in Afghanistan. This emphasises how their behaviour is mostly governed by the societal rules of the region they originally called home. This indicates that if their identity dilemma is resolved, Muslims in America would want to be referred to as Pakistanis rather than being from Afghanistan. Khulsoom finds it disrespectful to be referred to as Afghan and prefers to be called Pakistani.

The aforementioned lines make it quite evident that every character in the play—including the grandfather—is going through an identity crisis, which leads to conflict between the older generation and the younger generation.

The growing multidimensional identity crisis of Western culture is a result of a number of factors, including globalisation, immigration, the emergence of a new type of citizen, and social and terrorist violence. As a result of these occurrences, both Muslims and members of other religions have felt pressures, anxieties, and concerns on a physical and emotional level. Muslim-majority nations exhibit a similar level of suspicion. Characters of domestic crusaders, for instance, exhibit this fear of identity loss;

salman: Tired of this goddamn heat... Goddamn media. Same nonsense every day! Blame Islam. Blame Muslims. Blame immigrants for everything! Tired of the daily propaganda!

(SALMAN turns on the television almost immediately after he enters the house. He crosses the room, picks up the remote, and clicks through a few channels. He goes past Fox News, disgusted, and lands on a talking-head commentator. He mutters to himself.)

salman: So, Iran is making weapons now? Why don't you tell us who sold it to them in the first place!? Jhootay! Haramzaday!²¹ Who's that? Right—another Amreekan general telling me why the Muslim world hates us. Amreeka, everyone is an expert— (The rest of the family is illuminated now, aware of his rant) morons, absolute idiots, liars, liars running this country, the worthless media, the oil companies—Muslims—useless also—stabbing you in the back—

sal: And so it begins. (Ali2010, p.23)

The concepts that constitute identity have undergone a significant change since 9/11. Because of their racial and religious backgrounds, certain people have been classified as terrorists. The problems that an average Pakistani encounters on the streets of New York or any other American city are illustrated in the lines above. Pakistani English fiction writers addressed the many concepts of identity with their astute observations. In the wake of 9/11, Pakistanis living in the US are experiencing identity issues. As American imperialism has grown, the individual self has evolved

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into a platform for oppressed people to negotiate their relationship to otherness and their use of religion as a source of identity. The older age shows love and affection for their homeland, but the younger generation, like Fatima, will not be able to understand it, which is a worrying issue that causes family friction. Salman, the patriarch of the family, is comparable.

Intergenerational Conflict in *The Domestic Crusaders* caused by Culture Identity and Hybrid Identity

due to the identity crisis that is gripping modern society. In *The Empire Writes Back*, Ashcroft ascribes colonisation as the cause of the hybrid identity/cultural identity problem's persistence. As a result of decolonization, many countries obtained territorial independence, but due to the cultural dominance of the majority ethnic group, they continue to live in cultural and economic slavery. And because culture is the basis for identity construction, this leads to a multiplicity of conflicting cultural identities. Consider the first act scene where Tom Jones and The Biryani square off. Both things have connections to many cultural customs. Khulsoom represents two cultural beliefs simultaneously. She covers her head in the first scene while donning a dupatta out of respect for Adhaan, who represents an Eastern identity.

After Adhaan, she raises her head, ties her dupatta over her neck, and cranks the radio to her favourite Tom Jones song, which reflects her Western side. On the other side, her preparations for Lamb Biryani to surprise her younger son Ghafoor on his birthday, as well as the assembly of the entire family at the family home, show her steadfast adherence to her cultural worldview. She looked to be adamant about her cultural customs and identity during her arguments with Fatima, accepting her status as a FOB (fresh off the boat) and a capable housewife who spent her days preparing customary meals for her family. In the drama, Khulsoom's appearance serves as a symbol of her cultural identity. Think of Fatima (the daughter) as a hybrid character in a similar way. She typically covers her head with a headscarf, but she also dresses out of the ordinary for Pakistani culture by donning designer jeans and cardigans. She criticises her mother for advising her to consider marrying a young, stable, Muslim man from Pakistan and for pressing her to learn to prepare mouthwatering traditional cuisine for her prospective spouse.

Fatima believes that there are many other activities in life that are more important than marriage. She doesn't care what guys want because marriage isn't the sole path to happiness for women. Fatima is also sufficiently tolerant of Black people. She spends time with the Black residents of the community, which Khulsoom despises. For example,

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Fatima disagrees with her mother's position and claims that Black Muslims in America shouldn't face prejudice because of their skin tone because they are also people. Fatima has a much different perspective on Black people than her mother has. There seems to be a clash of ideologies as a result, which fuels generational strife. There seems to be a sense of double consciousness when analysing the psyches of these characters from two different generations, which Bhabha refers to as Unhomeliness or, at other times, in-betweenness. This duality and in-betweenness signal the start of a cultural identity change. The idea of changing identities is frequently mentioned in relation to this transformation.

In order to avoid confrontation, a third space has been created in which people from two different generations have developed an abstract space. Thus, it follows from the research above that intergenerational conflict is a direct result of hybrid identities and identity crises.

Conclusion

This study looked into the factors that lead to the conflict between the three generations as well as the problems that Muslims who live in the US face, such as identity crisis and hybridity, in-betweenness, and, as well as solutions to the related problems. The study's conclusions show that hybridity and identity problems directly contribute to the major problem of intergenerational conflict. Due to the collision of hybrid identities, there was intergenerational conflict. *The Domestic Crusaders* by Wajahat Ali examines the underlying issues that Pakistani Muslims overseas face, and it humorously illustrates the significant effect that these issues have on the characters' personalities. The characters in the play experience a variety of problems, including generational conflict and an identity crisis in which the second-culture identity the characters have established clashes with the cultural identity passed down to them by their grandparents. In their quest for a distinct identity, these people absorb characteristics from both their own culture and the culture of the West, creating a hybrid identity that is not recognised by either society. A transition is produced in the cultural identity as a result of the collision of the two identities, giving rise to shifting identities.

As a result, the offspring spread a fractured and new identity that is neither fixed to the innate culture nor the accepted culture. This development of a new identity is related to the idea of the third cultural kid. The main characters in Wajahat's drama have developed a third, more moderate cultural identity for themselves. It is a synthesis of the two cultural identities that exists between them or in a third place rather than a fixed identity. Intergenerational conflict is a product of this ambivalent identity, known as hybrid identity, which affects practically all Pakistanis living abroad. They are all vying for a single fixed and accepted identity because they are all torn between these dispersed identities.

Recommendations

This study recommends the following: to understand the effects of the generation gap, literary works by authors can be evaluated via the prism of cultural ideas. It is possible to research post colonialism and cultural theories to identify fresh societal issues, to understand how 9/11 affected different postcolonial societies around the world, literary works from those societies can be analysed, and that the current global cultural identity issue can be addressed in a number of ways.

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